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FOLKLIFE CENTER NEWS

October 1982 *The Library of Congress, Washington, D.C.* *Volume V, Number 4*

ETHNIC SCHOOLS WORKSHOP

On August 27 fieldworkers from the Center's Ethnic Heritage and Language Schools Project convened at the Library from all parts of the country for a two-day assessment workshop. For many of them the workshop offered the first opportunity to meet members of the Center's staff who had conceived and coordinated the project and see fellow fieldworkers face to face. Their individual project reports had been mailed to all of them, so they had a good idea of what each others' schools were like. Even so, the workshop added new dimensions to the portraits presented in the reports, as the fieldworkers compared notes on their field experiences and filled in details about the schools they studied.

Janet Winn questioning her teacher in Czech school; New York City, October 1942. Office of War Information photograph by Marjory Collins, Prints and Photographs Division.

A display table was set up for publications related to school curricula, collected for the Library's collections by various fieldworkers. *Medieval Armenian Costumes* tells the history of the Armenian people from the 7th through the 14th centuries through paper cutouts to read, color, and display. *Minha Terra, Minha Gente* describes the country and people of Portugal. *Historia Polski* outlines the history of the Poles, and *Who Are the*

Continued on page 7

STATE FINDING AIDS

A little over a year ago Linda Gross, a folklore graduate student at the University of Pennsylvania, was an intern in the Archive of Folk Culture. She decided to do a finding aid for the Archive's recorded collections from Pennsylvania during her stay. When she was finished, she thought it would be a good idea to sit down and explain how she did it. Now instead of having to tell each interested intern how to do a finding aid, the Archive has a sheet that can be handed to them which outlines exactly how to proceed.

Finding aids are specialized guides to the Archive's collections. They list the Archive's catalog number for the recorded materials, along with a brief description of their contents, the collector, and location and date on which they were made. They can save each individual researcher an enormous amount of time, because someone has gone before them and compiled a comprehensive list of select collections. Using a finding aid, researchers can identify interesting recordings from the synoptic descriptions and arrange listening appointments without further ado. Finding aids are also a convenient means of representing the Archive's collections pertaining to a

Continued on page 3

FOLKLIFE CENTER NEWS

a quarterly publication of the

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at the

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DIRECTOR'S COLUMN

As I write the Folklife Center is completing its work with the National Park Service on what we have come to call the "Cultural Conservation Report." Ormond Loomis, who coordinated the study, has returned to his position with the Florida Folklife Program. A rush of final editorial details and negotiations regarding the language of the text has run its course. And the text of the report has been packed off to be printed for distribution early in the new year. I trust the requests we receive for it will justify the sizable printing we are ordering.

Not everyone, however, will admire it without qualification. I have learned from the many readers of earlier drafts that people's expectations for and reactions to the report are amazingly varied. It does not exaggerate much to say that the poets find it bureaucratic, while the bureaucrats find it poetic. That, I daresay, is a testimony to its success. Like all documents that represent a group process and a genuine effort to achieve consensus, the study has a careful, collective tone, reflecting long debates about everything from proper governmental functions to proper cultural terminology. What it contains is what its consultants, sponsoring agencies, and the many others who actively participated in its framing could agree upon. That they could agree upon so much is a development worthy of a bit of reflection.

First, the Department of the Interior and the Folklife Center had to agree to do the study. To be sure, it helped that the study was called for by law; the National Historic Preservation Act Amendments of 1980 (P.L. 96–515) in Section 502 instructs the Secretary, in cooperation with the American Folklife Center, to "submit a report to the President and the Congress on preserving and conserving the intangible elements of our cultural heritage such as arts, skills, folklife, and folkways." But other such reports, also called for by law, have disappeared without a trace in the cutbacks and budget prunings of the past two years. That the "intangible culture" study did not of course reflects the Folklife Center's active interest in the subject. More important, it also reflects the commitment of the Department of the Interior, without which it never could have been undertaken. Dr. Bennie Keel, the Departmental Consulting Archeologist, and Dr. Lawrence Aten, Chief of the National Park Service's Interagency Resource Management Division, provided the departmental involvement without which such a study can be an exercise in futility. Believing in the need for such a study as cultural professionals, they also saw the genuine policy concern with the subject in archeological and historic preservation networks around the country, and their creative response is the more noteworthy in light of the general uncertainties of the past two years.

Second, the key consultants to the study had to agree upon its basic strategies, terminology, and recommendations. Drawn from sundry backgrounds and areas of cultural experience, they represented the various professional networks—folklore, folklife, anthropology, archeology, and historic preservation—that the study's mandate touched. The work of the consultants was complicated by the fact that each profession they represented tended to regard the study as its exclusive mandate. Further, in a time of economic stress, there hovered about the margin of the study an inevitable anxiety that the pie, already shrinking, would be further diminished by increasing the number of segments. It is a testimony to the study's independent consultants that, despite these inherent difficulties, their sense of the importance of the study's basic ideas led them to a consensus in the end.

It is interesting to me that much of the most intense debate in the course of the study was not about politics, or money, but *words*. Cultural terminology varies considerably as one moves from folklorists to archeologists to anthropologists to historic preservationists. That variation both reflects and reinforces the gulfs that separate these networks of cultural professionals, and it occasionally strengthens a natural tendency within each network to think of its effort as the whole effort. Thus there was lively debate over key words and phrases such as "folklore," "folklife," "culture," "cultural resources," "community," or "traditional." Another cluster of terminological problems was perhaps even more crucial to the study: it turns out we possess no common terminology for cultural *actions*, and the nonce terms of the various professional networks cause a good deal of general perplexity. Perplexity is in turn a fertile breeding ground for inaction, so the study went to considerable length to evolve a consensus on cultural action terms. What shall we agree to mean by such cultural action terms as "preserve," "preservation," "conservation," "encourage," "protection," "manage," "document," or "register"? I have come to believe that developing terminology which all the professional networks can agree upon is a vital prerequisite to more effective, more integrated actions in the future. The report grapples valiantly with this problem, and its

effort to harmonize basic cultural terminology may prove one of its lasting contributions.

Epitomizing the whole terminological issue is the title of the report itself. *Cultural conservation* has become the overarching term which the report applies to a wide range of cultural endeavors, *viewed as a system*. Nothing inordinately tight-knit is advocated, to be sure; a loose tandem of mutual awareness would do quite nicely. "Conservation," in a cultural context, is thus viewed as an elaborate and many-faceted process, the goal of which is the maintenance of the dynamic continuities of grassroots culture as a living component of our larger civilization. The overarching goal of conservation is approached, in the report's vocabulary, through two broad and complementary cultural strategies within the body politic. The first of these two broad strategies is *preservation*, which is subdivided into three more focused strategies—planning, documentation, and maintenance. The second broad strategy, called *encouragement*, is likewise subdivided into three sub-strategies—publication, public events, and educational programs. Thus the system emerges, not as a special project or a new governmental mission, but simply as an integrated approach to thinking about the subject. Will it take hold? Not in a day, we can be sure; but over the next decade, perhaps the terminological jungle of cultural endeavor will be cleared a bit, so that we can see from one side to the other. The Cultural Conservation Report can contribute to that process of collective thinking, but only if there is a collective will among professional cultural specialists to continue thinking, talking, and working together.

Mention of the word "process" leads me to one last thought. Many of us have talked and dreamt over the years about influencing governmental policy by articulating our cultural concerns at higher governmental levels. It is a noble vision. But to the extent that involvement in policy is thought of as "telling the government what it ought to do," it can also represent a basic misconception of what "policy" is all about. "Policy" is not just good ideas, nor is it a matter of simple advocacy. Rather, I judge it to be *a process of integrated thinking*. It explores the ramifications and consequences of ideas and actions, and it compares and juxtaposes, harmonizes and attunes, more than it generates wholly new ideas or advocates wholly new actions. Thus policy discussions are not only the point where ideas meet actions, but the point where ideas meet other ideas, with their effective integration being the requisite of further actions.

The Cultural Conservation Report, in short, is not an idea, or a proposal, or a project. It is the first fruits of a process of thinking among representatives of various cultural disciplines, in and out of government, about the conscious preservation and encouragement by our society of its constituent cultural parts. The report's recommendations may be implemented, gradually and piecemeal; but it will be most successful in the long run simply by helping along that continuing process of thinking together.

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STATE AIDS

Continued from cover

given region or topic to individuals and institutions outside the Library.

"Compiling a Finding Aid for Recordings in the Archive of Folk Culture: A Guide," prepared by Linda Gross in the summer of 1981, provides all the basics on how to make a finding aid. It explains how to compile a preliminary list of the collections to be cited, how to locate related manuscript materials which may lead to other collections, what numerical references and descriptive details to include, and what presentation format to use.

Prior to the publication of Gross's finding aid for Pennsylvania recordings, similar aids had been prepared over the previous twelve years for the Archive's collections from Georgia by Charles and Nan Perdue, from Virginia by Joseph C. Hickerson, from Michigan by Janet Moore, and from Arkansas by Peter Butcher. Since the "how to" guide has been available, the production of finding aids for state collections has blossomed: twelve additional aids are now complete and three are in process. The following state finding aids have been added to the Archive's collections guides in the past year: Alaska, Idaho, Louisiana, Minnesota, Mississippi, Missouri, New Jersey, Ohio, Oregon, Utah, Washington, and Wisconsin. In addition, the Archive expects to have finding aids available shortly for its collections from California, Montana, and Oklahoma. For further information on finding aids to the Archive's collections from individual states and for special topics, contact Joseph C. Hickerson, Head, Archive of Folk Culture, Library of Congress, Washington, D.C. 20540.

CARDENAS IS NUMBER 1 WITH THE ARCHIVE

On July 7th the Archive recorded Ramiro Cardenas for the second time. The first time was in a sun-washed playground in San Antonio, Texas, in April 1934; the recording engineer—John A. Lomax.

Ramiro was only 11 years old in the spring of 1934, but he was already a professional musician. He and his older brother Ricardo sang the tight harmonies and played the intricate guitar runs that distinguish Mexican-American music. Their business card promised "Songs that will drive your blues away." Evidently the brothers lived up to their advertising. They were popular entertainers at private parties, on the radio, and eventually on the RKO vaudeville circuit. Therefore, it was not too surprising that when John Lomax came to town, the trunk of his car sagging under the weight of the Library's new "portable" recording equipment, the young singers and the old Ballad Hunter met up. The outcome of the encounter was four Cardenas Brothers songs cut by Lomax into bright aluminum discs.

Last year, Ramiro Cardenas, DDS, retired from professional practice, set out with his wife Marge to travel around the country. They arrived in Washington in July and went to visit their Congressman. Then, on an impulse, they stopped by the Library to see if they could find the recordings made nearly half a century ago.

The Cardenases did find the discs in the Archive of Folk Culture. What is more, they found that Dr. Cardenas's song "Que malas son las mujeres" is AFS number 1, side A, band number 1—the very beginning of the Archive's cataloging system. There is an element of coincidence in this; close historians of folksong scholarship will know that John Lomax's first recordings for the Library were actually made a year earlier. Huddie Ledbetter, for example, was recorded at Angola Penitentiary in July 1933. But for reasons known only to those who cataloged the Archive's collections in the late 1930s, the immortal "Leadbelly" does not appear in the shelflist until AFS 119.

Such quibbles notwithstanding, AFS 1 has come in for a lot of attention over the years. In 1978 it was included in the Library of Congress exhibit celebrating the Archive's 50th anniversary. Nowadays it is shown to visitors, interns, new staff members, and anyone else inquiring about the Archive's cataloging procedures.

Dr. Cardenas took time during his visit to recollect briefly—on tape—his memories of the day he sang for John Lomax and to speak about himself.

About all I can tell you is that I was very young at that time. But I understand that this gentleman from the Library of Congress was trying to find and record Americana or folk music from all over the country and he came to San Antonio. And around San Antonio, of course, we have a lot of Hispanic folk music, and American folk music, and country and western, and whatever. My brother and I used to sing for radio stations there. And I'm sort of sure that perhaps when he went to the radio stations, one of the stations referred him to the school.

* * * * *

I was about 11 or 12 years old. And since we used to sing around San Antonio, the two or three radio stations always used to ask us.

* * * * *

We went out to a little park near San Antonio. The funny thing is, I was telling Peter [Bartis], there was a dog around there. We tried to shoo him off, you know, but he happened to come by when we were singing the song, and you'll hear a couple of barks in the recording, so then you know. And of course in those days it was that type of model or year car, whatever. And the recording machine, I'm sure, was one of the first that were really available at that time. But I know that the gentleman had it in the back seat of the car. And then, I don't know if it was taken out of the car or not, but we sang right at the side of the car, in this open air little place. And that's where these songs were recorded.

* * * * *

But I was so happy to be able to come here and find this thing, because I always knew it was here, and it's been quite a while. Many times I've told my children that I'm supposed to have a record here when I was a young boy, and that I had heard that it was one of the first records. So I'm going to be very happy to be able to go back and tell them that I have confirmed my stories.

The second time Ramiro Cardenas was recorded by the Archive the recording machinery delivered three times the audio quality and weighed one three-hundreth as much as it did the first time.

—Gerald E. Parson, Jr.

POSITION AVAILABLE

The Federal Cylinder Project, initiated by the Folklife Center in 1979, has a one-year opening for an ethnomusicologist (ABD or Ph. D. preferred) to assist in the publication of companion catalogs for the cylinder recording preservation tapes generated by the project. The applicant should have specialized experience with Native American music and a broad knowledge of other cultural areas. Strong writing and editing skills are sought, as well as some experience with word-processors. A background in archiving and/or cataloging is welcome. Please send a resume, references, and writing samples to Alan Jabbour, Director, American Folklife Center, Library of Congress, Washington, D.C. 20540.

PUBLICATIONS CURRENTLY AVAILABLE

Unless otherwise noted, available at no charge from the American Folklife Center.

American Folklife Center. A general brochure on the Folklife Center.

Archive of Folk Culture. A general brochure on the Archive.

An Inventory of the Bibliographies and Other Reference and Finding Aids Prepared by the Archive of Folk Culture. Information handout.

Folklife Center News. A quarterly newsletter.

PUBLICATIONS OF THE AMERICAN FOLKLIFE CENTER:

No. 3—*Folklife and Fieldwork* by Peter Bartis. A 25-page introduction to fieldwork and field study techniques.

No. 6—*Buckaroos in Paradise: Cowboy Life in Northern Nevada* by Howard Wight Marshall and Richard E. Ahlborn (reprint), 120 pp.; $15.95. A companion publication to the Smithsonian exhibit, including an essay on buckaroo life, a catalog of exhibit artifacts, and numerous photographs. Available from the University of Nebraska Press, Sales Department, 901 North 17th Street, Lincoln, Nebraska 68588.

No. 7—*Blue Ridge Harvest: A Region's Folklife in Photographs* by Lyntha Scott Eiler, Terry Eiler, and Carl Fleischhauer, 115 pp.; $6. A close look at the cultural landscape, communities, religion, and lifestyle portraits of men and women from the area. Mail order with remittance, citing stock number, to: Superintendent of Documents, Government Printing Office, Washington, D.C. 20402; stock no. S/N 030–000–00127–3.

No. 8—*Folklife and the Library of Congress: A Survey of Resources* by Holly Cutting Baker, 55 pp. Folklife resources in Library collections outside of the Center, with information on reference tools, location, and public hours.

No. 9—*American Folk Architecture: A Selected Bibliography* by Howard Wight Marshall with assistance from Cheryl Gorn and Marsha Maguire, 79 pp. Articles and books on theory and general topics, antecedent references from the British Isles, and resources on specific regions of the country.

STUDIES IN AMERICAN FOLKLIFE:

No. 1—*Ethnic Recordings in America: A Neglected Heritage,* edited by Judith McCulloh, 269 pp.; $13. A collection of essays on the history and current status of the ethnic recording industry, with numerous illustrations and a complete index. Mail order with remittance, citing stock number, to: Superintendent of Documents, Government Printing Office, Washington, D.C. 20402; stock no. S/N 030-001-00098-2.

RECORDINGS:

Children of the Heav'nly King: Religious Expression in the Central Blue Ridge (AFC L69/70), edited and annotated by Charles K. Wolfe, two discs and a 48-page illustrated booklet; $14. Available from the Recording Laboratory, Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress, Washington, D.C. 20540. Checks payable to the Library of Congress must accompany order.

BROCHURES AND GREETING CARDS:

All brochures and greeting cards for which a price is indicated are available at the sales counter in the Jefferson building of the Library of Congress, and by mail order from the Library of Congress, Information Office, Box A, Washington, D.C. 20540. Please include 50 cents postage and handling for mail orders. Those for which no price is given are available free of charge from the American Folklife Center.

Paper Cutting, greeting card/brochure. Color covers—Polish *wycinanki* of blue reindeer and fir tree on red background, and German *scherenschnitte* of tree, leopards, and fowls in black on white background; ten pages of text and illustrations on the origins and techniques of paper cutting; blank centerfold for greeting with patterns for cutouts on reverse side. Card with envelope, $2.

Postcards—a selection of postcards reproducing quilt photographs from the 1978 Blue Ridge Parkway Folklife Project. Eight postcards for $2.

Greeting cards—Rag Rug, a section of a colorfully woven rag rug by Esther Petershein of western Maryland; "Black Hen, Where It Is," a crayon, ink, and felt tip drawing by Nellie Mae Rowe. Package of six blank cards with envelopes $2.75.

Cowboy greeting cards—Pony Tracks, a color lithograph by Edward Penfield circa 1895 from the Poster Collection of the Library's Prints and Photographs Division; "1877 A Round Up 1887," a chromolithograph advertising label from the Prints and Photographs Division. Package of six blank cards with envelopes $2.75. Remington etchings, six etchings from Theodore Roosevelt's *Ranch Life & the Hunting-Trail,* printed in dark brown ink on quality cream stock. Twelve blank cards, two of each image, $3.50.

Cowboy poster—Dustin Farnum, the first actor to play *The Virginian* on stage. A reproduction of a photograph from the Owen Wister Papers in the Library's Manuscript Division. Black and white duotone on heavy poster stock, 19 x 40, $5.

Recipe greeting cards—Canning Jars, in the home of Mae Willey from Baywood, Virginia, photographed during the 1978 Blue Ridge Parkway Folklife Project, with Ruth Newman's recipe for uncooked relish on the back; Tomato Meringue Pie card with Ruth Newman's recipe for same on the back. Package of six cards with envelopes $4.25.

Brochures—*Halloween: The Folklore and Fantasy of All Hallows* and *Weaving Harvest Grains.*

PREVIOUSLY ISSUED

Egg Art, greeting card/brochure. Full-color cover; ten pages of text and illustrations on the traditions associated with eggs and egg decorating techniques. Card with envelope, $2.

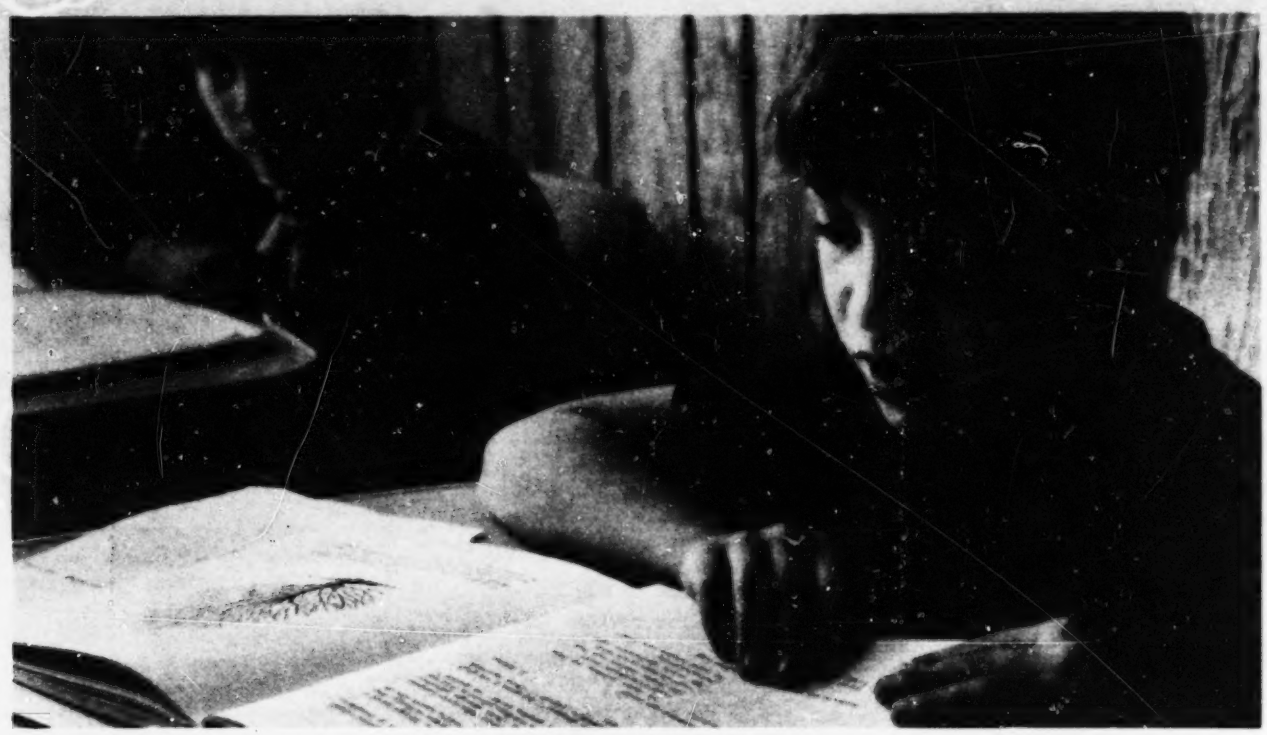
Greeting cards—Yo Yo Quilt, Lone Star Quilt, Cutting Carrots, Papercut, Farm Animals in a Woodland Setting, Crazy Quilt, and Nativity Scene. Package of six blank cards with envelopes $2.75.

Brochures—*Bookbinding, Rag Rugs,* and *The Art of Basketmaking.*

"Deutsch school" (Pennsylvania German) held in a Mennonite church; vicinity of Hinkletown, Pa., March 1942. Office of War Information photograph by Marjory Collins, Prints and Photographs Division.

Islamic School of Seattle; Seattle, Wash., 1982. (Photo by Susan Dwyer-Shick)

Ethnic schools curriculum materials collected for Library's collections.



Oskars Kalpaks Latvian School; Milwaukee, Wis., 1982. (Photo by Ričardas Vidutis)

Ethnic Schools

Continued from cover

Chinese Texans? includes stories for young readers which describe that ethnic community. The table also held contact sheets of the photographs the fieldworkers made at their schools.

The agenda of discussion topics for the meeting included the theoretical considerations which shaped the project's origin, how to organize the findings, guidelines for assessing the results, and what to do next. The discussions were preceded by Elena Bradunas's review of how the project developed, followed by an outline of proposed goals for the workshop. Richard Hulan then presented an overview of the range of research materials bearing on the topic of ethnic schools, noting,

> When investigators from a variety of academic disciplines and professional specialties find that their areas of work overlap, the points of contact may reveal especially rich deposits of unworked ore for them to explore and to exploit. That the present investigation of ethnic heritage schools is broadly interdisciplinary is revealed by the range of library classifications under which its bibliography may be found. These include elementary and secondary education, further subdivided as to nation, region, and language; history, similarly subdivided; ethnicity and race; modern languages and literature; anthropology, ethnology, and folklore.

He then talked about the definition of an "ethnic group" and provided a brief historical review of the educational policies affecting certain ethnic communities during different periods of the country's development.

The discussions that followed were intense, challenging, and occasionally tense as participants grappled with questions such as the similarities and differences between the schools they studied, their most outstanding characteristics, how to organize the data collected to describe an educational phenomenon rather than 21 separate instances, and how to gain further insights into the workings of heritage and language schools. Some suggestions about how to understand the phenomenon better were to conduct an interdisciplinary study at one school, to compare the schools of one ethnic group in different population centers, to study one school during an entire school year, and to study the history of ethnic schools in relation to shifts in education policy. Although these suggestions are all enticing, the Center did not feel it to be yet time to sponsor additional fieldwork. It is hoped that some fieldworkers interested in continuing their investigations will apply independently to foundations for financial support to do so.

The immediate resolve of the workshop participants was to edit their project reports into an introductory publication on the subject of ethnic heritage and language schools to be published by the Folklife Center. The Center also plans to organize a public conference in 1983 to focus more attention on these schools and their role in fostering ethnic community identity in America.

WINTER PROGRAM

Halloween is a time when perfectly proper children and adults don ghoulish masks, dress up as skeletons, goblins, witches, and other representatives of the dark and dread, and go out of their way to be frightening. Pumpkins are carved with outlandish faces, the candlelight flickering through gaping leers to light up windows and doorways. Apple bobbing becomes a popular pastime, treats are solicited and distributed, and harvest emblems are displayed. Why are these disparate and unlikely activities juxtaposed?

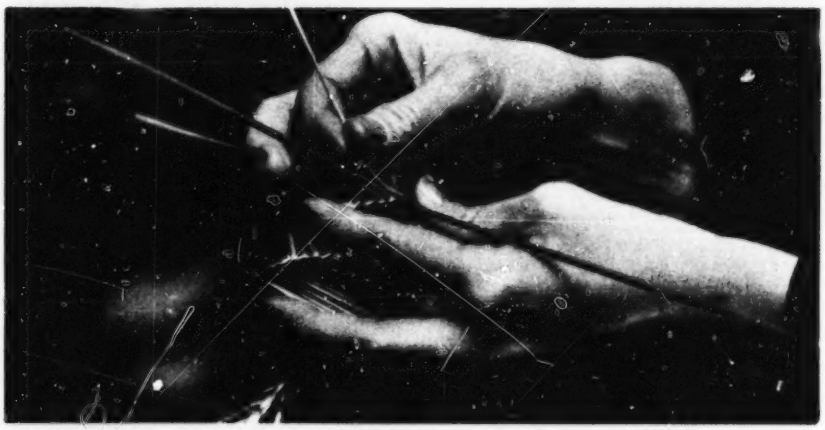
On Friday, October 29, folklorist Jack Santino presented the slide lecture "Halloween: The Folklore and Fantasy of All Hallows" to discuss the origins of our various Halloween traditions. He traced them back to the beliefs of the ancient Celtic peoples of Europe and the British Isles. He then explained how the efforts of the early Catholic Church to subsume the original Celtic belief structure resulted in the transformation of their beliefs and activities into our own traditional Halloween festivities. Following the slide lecture, Winston James of Trinidad painted a demon face on a young volunteer from the audience, while discussing the significance of the face painting that takes place at carnival time in the islands. He then painted the faces of other interested young people. A brochure by the same name, distributed at the lecture, is currently available from the Folklife Center.

The Center will screen Frederick Wiseman's *High School* on November 19. The film was made in 1968 at Northeast High in Philadelphia. It documents in a *cinema verité* manner the daily activities of administrators, teachers, parents, and students, as well as the policies and attitudes that shape the institution.

Wheat weaving will be the focus of the Center's December 10 workshop when Carolyn Schultz will demonstrate the creation of the traditional "corn dollies" or harvest images practiced in England and in many of the grain producing areas of the world. She will also explain the significance and derivation of many of the woven symbols. Uršulė Astras will join in the workshop to demonstrate the Lithuanian way of making cutout designs from shafts of wheat cut lengthwise and pressed flat and of stringing wheat for three-dimensional hanging ornaments.

On January 28 the Federal Cylinder Project team will take the floor to explain their activities and demonstrate the procedures involved in copying old wax cylinders onto tape. There will be a second film screening on February 18, and on March 29 the Center will present a workshop on the working cowboy to complement *The American Cowboy* exhibit which opens several days earlier.

The programs will straddle the noon hour and will take place in the Assembly Room on the sixth floor of the Library's Madison building. For further information contact Brett Topping, American Folklife Center, Library of Congress, Washington, D.C. 20540, telephone (202) 287–6590.



Carolyn Schultz weaving a corn dollie lantern.

The literature of folksong scholarship offers many examples of collectors' first impressions of traditional artists, but seldom do we read about these first meetings from the artist's perspective. To the professional folklorist, the performer's point of view has special interest. How we are perceived by the people with whom we work touches on the heart of what we do, which is to establish a bond of trust and respect that will enable people to tell us about their work, their lives, their art.

In the summer of 1979, I spent several days at the 42nd National Folk Festival as the unofficial host, workshop presenter, and straight man for the celebrated Chicago blues singer and guitarist David "Honeyboy" Edwards. Over lunch one hot summer day, I recorded him telling me the story of his life as a musician.

He spoke slowly and deliberately, a patient teacher lecturing an eager student, passing on his adventures and the lessons he had learned. Throughout his account, which was essentially a monologue, he spoke of people and conditions, placing his life in a clear historical and sociological context.

He had taken up the guitar in 1930, he said, after being inspired by the musicianship of Tommy Johnson. By 1932 he had studied as an apprentice to Big Joe Williams; later in the 1930s he worked with other Delta artists such as Tommy McClellan, Robert Petway, and the Memphis Jug Band. Then the conversation turned to Mr. Edwards's first encounter with a folklorist.

And in '42 I recorded. I was playing in '41 and '42 in Coahoma, Mississippi at them country dances and things, and one Monday morning Alan Lomax drove up. One Monday morning. I don't know where he heard of me, but he was looking for musicians and somebody told him my name—Honeyboy, they always call me Honey. And I had been playing that Saturday night about three miles out from Coahoma.

I was living with a woman. . . . I was 20-something. Minnie, her name was Minnie. And I was laying

PERFORMER MEETS COLLECTOR: DAVID "HONEYBOY" EDWARDS AND ALAN LOMAX

David "Honeyboy" Edwards performing at the Library for the Archive's 50th Anniversary celebration in November 1978.

up asleep that Monday morning 'cause I didn't never get tired with no crop. She done makin' a crop with her aunties, farming, but I didn't never get tired at it as I would always stay free to go. And he drove up in the yard that Monday morning in a 1941 Hudson, Commodore, green, four-door, and my auntie was scared. He asked for Honey, "Do Honey live here; fellow play guitar?"

My aunt say, "I don't know." I guess she was scared. She come in and say, "This old white man out there got a Washington license plate on his car." I said, "What's he say?" "He says, 'I'm Mr. Alan Lomax,' say, 'I'm from the Library of Congress of Washington, D.C., and I want to do some recording. I want to record him.' " And she came back in and I said, "Well, tell him to come on in."

So we talking for a while and I jumps in the car with him. We went on to Clarksdale and went to a place on 49 highway—49 goes to Clarksdale, and 61 goes straight on down to my hometown. [Highway] 49 goes over toward Tutwiler, Drew, Ruleville, Parchman. This place was sort of like a Holiday Inn, where they rent. He rented him and me a room, fed me, took care of me. So we got in the car and went about three miles in the country, in a school. And we recorded there that day, and in the middle of the recording session, there come a big storm. I mean a big storm. They had to quit recording me in the middle of the storm till it was over, then they started back in again and finished recording. He give me $20. That was a whole lot of money then. Twenty dollars, man, was a whole lot of money; you worked all day long for a dollar a day down there, a dollar a day. He went on down to Rolling Fork and recorded Muddy [Waters] then, the same year. Muddy wasn't in Chicago.

And, uh, when that recording business come on with Lester Melrose, and all of them down through the South, with Vocalion, making them records, those 78 rpm, they were looking for me. And Bluebird, RCA Victors, Vocalion were recording. And that's when Tommy [Johnson] and them made their first numbers. They looked for me everywhere, but I was just like a dog, I wouldn't stay nowhere long enough to amount to nothing. If I couldn't make me a quarter in a city, I was gone.[1]

Mr. Edwards went on to tell how he traveled throughout the South during the 1940s, performing with Walter Horton and Sonny Boy Williamson, and eventually made his way to Chicago, where he performed in taverns at the Maxwell Street Market. He later worked in other taverns with Junior Wells, Robert Nighthawk, Earl Hooken, Snooky Pryor, and Sunnyland Slim and the Aces. In 1951 he released his best-known record *Build Myself a Cave* in Houston, Texas. Following a decline in the popularity of country blues among black audiences, he began to work folk festivals and concerts. In November 1978 he appeared in concert at the Library of Congress, where he had been invited to help celebrate the 50th Anniversary of the Archive of Folk Culture.[2]

David "Honeyboy" Edwards's recounting of his meeting with Alan Lomax presents the event in a positive light, as a milestone in his career. But it also shows the different perspectives of the fieldworker and the folk artist. For the former, another important artist had been documented and his traditional songs saved for posterity; for the latter, a recording career had begun.

—Barry Lee Pearson

Professor Pearson teaches folklore at the University of Maryland.

[1] For a full transcription of Honeyboy Edwards's account, see Barry Lee Pearson, *"It Sounds So Good to Me": The Blues Artist's Life Story* (Philadelphia: University of Pennsylvania Press, forthcoming). See also Peter Welding, "David Honeyboy Edwards," *Nothing But the Blues*, ed. Mike Leadbitter (London: Hanover Books, 1971), pp. 132–140, and "Living Blues Interview: David Honeyboy Edwards", *Living Blues* I, No. 4 (Winter 1970–71): 19–24.

[2] See *Folklife Center News*, Volume II, No. 1, January 1979.

FOLKLORE SUBJECT HEADINGS: A BRIEF RETROSPECTIVE

Since the mid-19th century catalogers at the Library of Congress have provided subject headings which summarize the contents of books and aid in their retrieval. Subject headings specific to the field of folklore can be traced to the first edition of *Subject headings used in the dictionary catalogues of the Library of Congress*, published in four parts between 1910 and 1914. In addition, the public card catalogs can be combed for old cards which reflect folklore cataloging policy from an even earlier age. By using various detective methods we can gain an enlightening and sometimes amusing view of the development of folklore subject-heading practice from the first entries to the present day.

Today the Library's Subject Cataloging Division catalogs materials—primarily books, but also films, sound recordings, and so forth—that are added to the Library's classified collections. These materials are described by topic according to the Library of Congress subject headings system. New topics are created for use as subject headings when the materials to be cataloged introduce subject areas or concepts for which existing headings are not applicable or are obsolete. In other words, whole subject areas or disciplines are not mapped out in detail in the subject cataloging scheme, but are gradually filled in with sub-topics as new materials are acquired by the Library and cataloged.

In its earliest form, the subject heading **Folklore** (both discipline and subject matter) was spelled **Folk-lore.** Although no definition of folklore is cited in any of the nine published LC subject headings editions, evidence from the card catalog suggests that the earliest cataloging reflected the preoccupation with the various forms of folk literature exhibited by folklorists during the late 19th century. Folklore was considered to be, by and large, the unwritten literature of any group. In fact, for collections of tales, even into the 1920s, only the broad LC subject heading **Folk-lore** was assigned. A descriptive note added to the subject heading **Folk-lore** in the public catalog in 1923 supports this claim. It read:

> **FOLK-LORE**
>
> Under this heading are entered treatises dealing with Folk-lore in general, or with several of its branches, e.g., **CHAP-BOOKS, FAIRY TALES, FOLK-DRAMA, FOLK-SONGS, LEGENDS, NURSERY RHYMES, PROVERBS, RIDDLES, TALES.**

Folk-lore as a heading with its accompanying references had appeared in the first edition of subject headings (1910–14) in the following form. (The see also references were provided to guide the Library user in finding topics closely related to folklore.)

> **FOLK-LORE**
>
> See also
>
> **Amulets; Animal lore; Animals, Legends and stories of; Animism; Chap-books; Charms; Devil; Divining-Rod; Evil eye; Fables; Fairies; Fairytales; Folk-songs; Gems in folk-lore; Geographical myths; Ghosts; Grail; Legends; Moon-worship; Superstition; Swan (in mythology and folk-lore); Tree-worship; Weather lore; Witchcraft.**

For topical emphasis, phrase headings were developed, either in the form **Plant lore, Animal lore,** or **Folk-lore of bees, Folk-lore of the sea,** to refer to the folklore of those subject areas.

In the second edition of the subject headings list (1919), the following references for newly created topics were added to those listed in the first edition:

> **FOLK-LORE**
>
> See also
>
> **Dragons; Dwarfs; Elixir of life; Giants; Halloween; Incantations; Literature, Primitive; Mandrake; Marriage customs and rites; Moon lore; Sirens (Mythology); Valentines; Vampires; Werewolves.**

By the time of the fourth edition (1943), the topical folklore headings were being established in a new form. The pattern **Folk-lore of [topic],** as in **Folk-lore of mines,** had been changed to the pattern **[Topic] (in religion, folk-lore, etc.),** as in **Kissing (in religion, folk-lore, etc.)** or **Buttocks (in religion, folk-lore, etc.).**

For much of its history, the methods of cataloging folklore materials have been transmitted orally within the Library of Congress Subject Cataloging Division. In 1976, however, in the fourth edition of the GR classification scheme (folklore classification numbers), a definition was offered for the first time to help catalogers determine where to classify materials and how to distinguish among the fields of folklore, history, literature, ethnology, and so forth. It read:

> *Folklore may be defined as the study of those products of the human spirit created outside of the written record and kept alive by oral transmission, including folk literature, custom and festival, and material culture.*

This provided an opportunity, not only to clarify the bounds of folklore for cataloging purposes, but also to broaden the older emphasis on folklore as primarily folk literature.

During the early months of 1981, the current LC working definition of **Folklore** was developed. It appeared in a memo intended to give guidelines for assigning subject headings to folklore materials:

> *Folklore is broadly defined as those expressive items of culture that are learned orally by imitation or observation, including such things as traditional beliefs, narratives (tales, legends, proverbs, etc.), folk medicine, and other aspects of the expressive performance and communication involved in oral tradition.*

Several other changes were also initiated at that time. After many battles, **Folklore** was finally spelled in its modern form without a hyphen. In addition, headings dealing with the folklore of certain topics were no longer formed in the pattern **Blood (in religion, folk-lore, etc.)**, but rather as **Blood—Folklore.** These changes will be reflected during 1981 and 1982 in the *Supplement to LC Subject Headings.*

Subject cards reflecting all of the above cataloging policies for folklore can be found in the main public catalogs of the Library of Congress. Since the card catalogs were closed in January 1981, these cards are no longer changed to conform to current policy. Records are updated on the LC data bases, however, which have made computer retrieval of materials by subject headings possible since the mid-1970s. Libraries throughout the country may or may not have changed older subject headings to current forms, due to policy considerations or staff and money availability.

Because the LC Subject Cataloging Division must work within a historical framework of this kind, present cataloging procedures must necessarily be based on and consider past practice. Changes are made carefully, so that the whole system continues to function in an integrated manner. For instance, materials which are cataloged under **Folklore** still reflect, to some extent, the earlier practice of equating **Folklore** with folk literature and folk belief rather than subsuming material culture under the heading, as some folklorists might prefer. Altering the LC definition of **Folklore** too dramatically would upset the continuity of past practice and prove confusing to the researcher.

Some of the current subject headings which can be used to find folklore-related materials are:

Ballads
Costume
Dwellings
Ethnic folklore
Fables
Fairy tales
Festivals
Folk art
Folk dentistry
Folk-drama
Folk festivals
Folk literature
Folk medicine
Folk music
Folk poetry
Folk-songs
Folklore, Applied
Folklore and children
Folklore and education
Folklore and history
Folklorists
Ghosts
Graffiti
Legends
Literature and folklore
Magic
Manners and customs
Material culture
Monsters
Myth
Mythology
Nursery rhymes
Oral tradition
Proverbs
Psychoanalysis and folklore
Riddles
Semiotics and folk literature
Story-telling
Superstition
Symbolism in folk literature
Tall tales
Tales
Trickster
Urban folklore
Vernacular architecture

and form headings such as:

[Topic]—Folklore (e.g., **Frogs—Folklore**)
[Place]—Social life and customs (e.g., **Pennsylvania—Social life and customs**)
[Ethnic group]—Folklore (e.g., **Mexican-Americans—Folklore**)
[Ethnic group]—Music (e.g., **French-Canadians—Music**)

The creation of a new subject heading for "folklife" has also been suggested. At present, the concept of folklife is served either by headings on specific topics (e.g., **Vernacular architecture; Costume; Festivals; Ship-building**) or by a broader form heading **[Place]—Social life and customs** (e.g., **Nevada—Social life and customs**). For instance, *American Folklife*, edited by Don Yoder, is now cataloged under **Folklore—United States—Addresses, essays, lectures,** and under **United States—Social life and customs—Addresses, essays, lectures.** In terms of LC cataloging practice, folklife is a relatively new concept. Whether current cataloging procedures are adequate for describing the topic or whether **Folklife** will be accepted at some future date as a Library of Congress subject heading remains an open question.

—Catherine Hiebert Kerst

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Thanksgiving prayer in the home of Earle Landis; Neffsville, Pa., November 1942. Office of War Information photograph by Marjory Collins, Prints and Photographs Division.

Marjory Collins worked for the Office of War Information in 1942–43. Her pictures were mostly made in New York, Pennsylvania, and the mid-Atlantic. Three of her photographs are included in this newsletter issue. The one above, part of the Center's "Generation to Generation" exhibit, is now offered for sale by the Library as one of its Master Photographs *series. Matted original prints, with annotations by Carl Fleischhauer, are available for $25 from the Information Office sales counter and by mail.*

Marjory Collins herself is something of a mystery. Fleischhauer's research was limited to published sources, and he reports that no standard history of the Farm Security Administration-Office of War Information mentions Collins. Impressed by Collins's work, the Folklife Center is curious to know more about her and invites readers with information to share it with us.

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ISSN 0149-6840 Catalog Card No. 77-649628